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CIBBER'S *Cinna's Conspiracy*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—In *Corneille and Racine in England* (pp. 179–185) by Dorothea Frances Canfield, the ascription of the authorship of *Cinna's Conspiracy* to Colley Cibber is questioned on internal evidence, namely, that the play is better than Cibber was able to write, and because, quoting Genest, "no reason is assigned, why he should conceal his name." These two arguments are so dependent on personal judgment that evidence that Cibber was paid for the play would seem to establish his authorship.

In Nichols's *Literary Anecdotes of the Eighteenth Century*, volume 8, page 294, is given an extract from a memorandum book of Lintot, entitled *Copies when purchased*. According to this Cibber, on March 16, 1712 (O. S.), was paid thirteen pounds for *Cinna's Conspiracy*. The play was first acted at Drury Lane, February 19, 1713 (Genest, vol. 2, page 510), about a month before the purchase by Lintot. The fact that Cibber was paid for the play so short a time after its presentation would seem to be sufficient proof that the play is by Cibber, even though he seems to have made no public claim to its authorship.

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LIKE A MIDSOMER ROSE.

To the Editors of *Mod. Lang. Notes*.

SIRS:—By way of addition to the bibliographical data in Mr. MacCracken's *Lydgate Canon* (The Philological Society, 1908), it may be noted that Lydgate's poem *Like a Midsomer Rose* (MacCracken, p. xix), was copied by Thomas Gray from a manuscript in the Public Library of the University of Cambridge (presumably Hh. iv. 12) and was appended to his *Remarks on the Poems of John Lydgate*. These were published by Mathias in 1814, and again by Mitford, in his *Correspondence of Gray and Nicholls*, 1843, pp. 317–321. Some quotations, this poem among

them, were unaccountably omitted by Gosse from his edition of Gray's *Works*.

Gray's *Remarks* also include several extended extracts from Lydgate's *Fall of Princes*; of which we need a new edition.

Like a Midsomer Rose, it may be added, is another of the numerous medieval poems in which the *ubi sunt?* formula figures; cf. the lists of Bright and F. Tupper, Jr. in *M. L. N.*, VIII, 94, 253 f.

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THE THREE DAYS' TOURNAMENT MOTIF IN
MARLOWE'S *Tamburlaine*.

To the Editors of *Mod. Lang. Notes*.

SIRS:—The incident of the victorious knight who on three successive days of a tournament appears each day disguised with a horse and armor of different colour is well known to readers of the mediæval romances (see, for example, the Middle English romances, *Ipomedon*, A, ll. 3039 ff., and *Richard Coeur de Lion*, ll. 267 ff.). Miss J. L. Weston in her *Three Days' Tournament* (London, 1902) has traced the theme, though not exhaustively, through the romances and folk-tales, and G. Paris, the year before his death, announced (*Journal des Savants* for August, 1902, p. 449, note), his intention of devoting a detailed study to the subject—an intention which he did not live to carry out. No one seems, however, to have observed a late adaptation of this idea in Marlowe's *Tamburlaine*, Part I, Act IV, Sc. i, ll. 47 ff. The messenger, speaking of *Tamburlaine* to the Soldan of Egypt, says (vol. I, p. 69 of A. H. Bullen's edition, 3 vols., London, 1885):

"Pleaseth your Mightiness to understand,
His resolution far exceedeth all.
The first day when he pitcheth down his tents,
White is their hue, and on his silver crest,
A snowy feather spangled white he bears,
To signify the mildness of his mind,
That, satiate with spoil, refuseth blood.
But when Aurora mounts the second time
As red as scarlet is his furniture;
Then must his kindled wrath be quenched with blood,
Not sparing any that can manage arms;